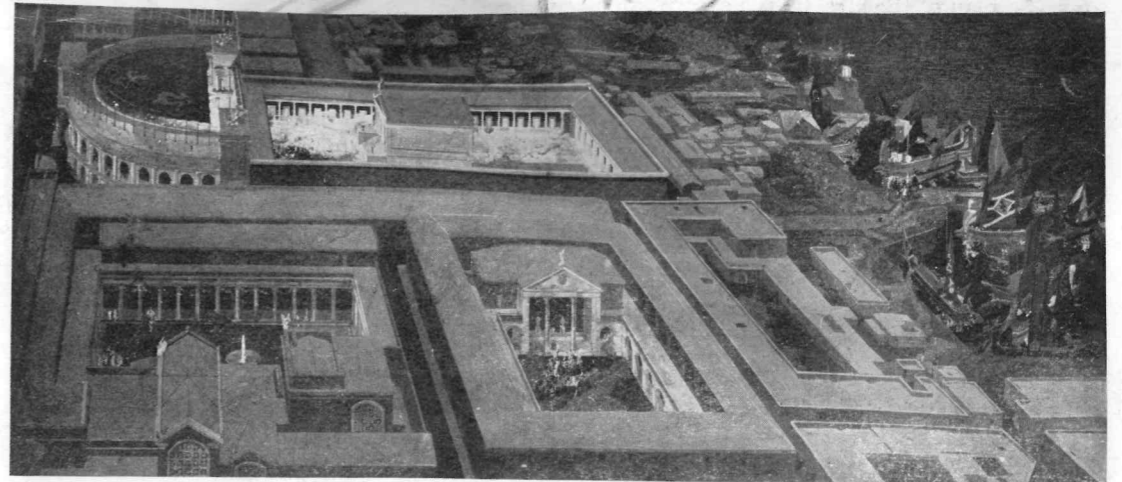


Views of Pompeii (above) and Ostia (below) from an aeroplane



Reconstruction of Civic Center of Ostia, by Raymond M. Kennedy, of the American Academy in Rome

Aviation and Archaeology.

The most recent and the most thrilling of human inventions—Aviation—has placed itself in the service of archaeology, and reproduces by means of photographs, taken at the height of a thousand or more feet, the cities and monuments of the past, which ages of neglect have buried, but which the love and scientific curiosity of later generations have restored to the light of day. These photographs, which unite in one the conquest of the air and the dominion of the earth, are most trustworthy documents and witnesses.

The reader sees the interesting and instructive ruins of Ostia—which I have already described in *ART AND ARCHAEOLOGY* (VIII No. 6, 1919)—and also those of the famous city of the dead, Pompeii, under a different aspect. He sees the ruins of Ostia as I have seen them flying at the height of a thousand feet in an Italian military dirigible, commanded by Colonel Carlo Berliani, Chief of Italian Military Aviation, who has had the happy and intelligent idea of reproducing in photographs taken from the clouds, the monuments and glories of our past.

It will be possible, with these photographs, rapidly to execute the plan of an archaeological map of Italy, to which the General Director of Fine Arts, Commendatore Colasante, lends the approval of his authority. And such is the clearness of these views, and so great is the precision of detail in these photographs, that one feels sure all the austere, glorious ruins scattered throughout our ancient peninsula will be presented with archaeological sincerity and with their original characteristics. Besides the advantage of rapidly executing a work, which with the usual methods would require many years and much labor, we shall, for the first time enjoy the sensation of seeing the whole of an ancient city and all its monuments at one view.

Flying over the city at the Tiber's mouth—over Ostia Antica—I recognized each house, each public building, each street, that I have been slowly excavating beneath heaps of masonry and earth, the accumulation of the ages; yet I seemed to receive a strange, new impression of them. I saw the whole antique city at a glance for the first time; and I realized that the ensemble of an ancient city was most worthy of study. In fact, comparing the photograph of Ostia with that of Pompeii, one fundamentally realizes the fundamental difference that must have existed between the city of the Tiber and the city of Vesuvius. Archaeologists have until now studied the monuments and edifices of antiquity by themselves and for themselves without considering the surroundings in which they were placed. In fact, we have never had an idea of what an ancient city was as a whole with its public buildings and private houses. And tho in building a city, the chief concern of the ancients was for the strength of the defenses, and salubrity of location, the aesthetic principles which prevail today could not have been entirely lacking.

ART AND ARCHAEOLOGY

The plan of the streets, the arrangement and height of the dwellings, the many arcades, the diverse character of the buildings, the various coloring of walls, roofs and terraces of the houses, the location of parks and gardens—all these elements doubtless gave individuality of character and aspect to each city. But what was this aspect? What was the difference between the city plan of Constantinople, and the city plan of Rome? What was the character of Ostia compared with Pompeii?

These photographs, taken from the clouds, will help us to reconstruct the ancient city as a whole, and invite us to consider the relation between building and building.

The architect, Raymond M. Kennedy, a student of the American Academy in Rome, was moved by the desire to reanimate the aesthetic principles of an ancient city in making his reconstruction of the theatre and piazza of Ostia. I have the pleasure of reproducing a photograph of this brilliant reconstruction in which are associated the culture of the archaeologist and the talent of the architect, and which gives new life to the imposing public buildings and makes us live in the inspiring atmosphere of the cosmopolitan city of Ostia.

Thus archaeology, architecture and aviation have united to throw new light upon, and give new life to, the glorious past of Rome.

GUIDO CALZA.

The Kansas City Fine Arts Institute.

Our readers will be pleased with certain news from the Middle West not only because of their general interest in art developments throughout the country but also because it concerns the most recently elected member of our editorial board. Mr. Virgil Barker, whose articles and book reviews have been a feature of ART AND ARCHAEOLOGY during the past six months, has been called to fill the position of Director of the Fine Arts Institute of Kansas City, Missouri.

The Institute has moved from a down-town office building into a large and beautiful residence in the most charming and easily reached quarter of the city, thus gaining about five times its former space. Much greater financial support is in sight—and of course, no art institution can exist, much less develop, without the utmost generosity in this respect. A decided effort is being made by the Institute, heartily supported by the local newspapers and the Chamber of Commerce, to awaken a widespread popular interest in its work and aims. It is to be earnestly hoped that this effort will meet with the response which such an undertaking deserves and that later ART AND ARCHAEOLOGY will have the pleasure of recording results of the most encouraging nature.

All the more importance attaches to this movement in Kansas City because it may prove to be merely preliminary to a future development of national importance. The most commanding site in town has already been acquired and two million dollars already subscribed for the erection of a Liberty Memorial. The location, a hill of over thirty acres directly in front of the new Union Station and overlooking on the other side the lovely reaches of Penn Valley Park, is of such exceptional beauty that it might well form one of the largest and most artistic civic centers in this country. With the proposed Liberty Memorial as a nucleus, all the cultural institutions of the city could be fittingly housed immediately around. With the Mary Atkins bequest practically in hand and ultimately that from W. R. Nelson, Kansas City should immediately support its Fine Arts Institute in such generous fashion as to make unmistakably plain its worthiness of those most enviable gifts.

Exhibition at the Ehrich Galleries, New York.

At the Ehrich Galleries the first exhibition of the season is given to a group of painters mostly of the seventeenth and eighteenth centuries. Salient among them is the portrait of "Lord Salisbury, Sportsman" by Thomas Barker, or "Barker of Bath" who flourished at the end of the eighteenth century and beginning of the nineteenth. Among the other paintings is a luscious portrait of a buxom lady by George Henry Harlow. We have lost the trick of such reds as the artist put into her cheeks and lips, her old rose scarf and the velvet band on her round young wrist. "A Brahmin," by Romney, is an unusual example of his work. Antoine Monnoyer is represented with a decorative panel of flowers—again magnificent reds; other pictures are by Giuseppe Pannini, Thomas Hand, Sir William Beechey, Antoine Vestier, Jean de Fontenay, and David Teniers the Younger. This exhibition will be followed by an important group of pictures by Sully.

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